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"Thought, learning, long experience, quick and constant observation, and a play of mind which keeps it free from all mere trammels of theory—such are the qualifications which the author of this little manual brought to the task of writing it."—*St. James's Gazette*, Dec. 22, 1886.

"The chapter on the training of the singing voice really embraces every point of view that is of interest to those who have in hand the development of the physical powers, whether of children or of adults."—*Daily News*, Dec. 24, 1886.

"Golden rules might be multiplied 'ad infinitum' from Dr. Mackenzie's pages, but sufficient has been said to show that his book is as useful and readable as it is scientifically important."—*The Times*, Sept. 9, 1886.

"We can confidently recommend the book to all singing students."—*The Musical World*, July 3, 1886.

"Surely, therefore, an authority of such weight should not raise his voice in vain; for besides giving his readers any amount of useful information respecting the voice and its production, he provides them most unselfishly with much of the knowledge that will enable them to cultivate and preserve their vocal powers."—*Musical Society*, Oct. 1, 1886.

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VERDIANA.

(Concluded from page 37.)

Notwithstanding an inundation of the Tiber on the day (January 19, 1853) fixed for the *première* of the *Trovatore* (libretto by Cammarano), impeding all access to the Apollo Theatre at Rome, the streets were filled from nine o'clock in the morning with eager crowds awaiting the evening performance, with their feet ankle-deep in water. The time occupied by Verdi in the composition of an opera averaging about four months, *La Traviata* (libretto by Piave), was completed almost at the same time, and met (like *Il Barbiere di Siviglia* and *Norma*), although one of Verdi's best works, with a complete *fiasco* at Venice (1853), owing in large measure to the enormous physical proportions of the *prima donna*, Signora Donatelli, who could not by the most imaginative be received as a consumptive Violetta without laughter. More particularly when the medical man gravely states as the result of his diagnosis that the female colossus had only a few more hours to live in consequence of that dire disease, the general merriment knew no bounds. Graziani, as Alfredo, suffered moreover from a severe cold, and Varesi thought it *infra dig.* to study the somewhat subordinate part of Germont properly. A year later the same opera performed by a different cast, and provided with costumes à la Louis XIII., instead of the dress of the present period as had been the case at the first representation in accordance with the original drama, "La Dame aux Camélias," from which the story is taken, met with brilliant and enduring success. After a four years' well-earned rest, *Les Vêpres Siciliennes* was brought out at the Grand Opera as the Festival Opera for the first great Paris Exhibition in 1855, and well received, owing, in no small degree, to the magnificent performance by Sophie Cruvelli, afterwards Baronne Vigier, notwithstanding its libretto (by Scribe and Duveyrier) depicting the hatred between the French and Italians in one of the bloodiest historic catastrophes, than which nothing could therefore have been less suited for the occasion; just as Napoleon III. was at the time of his visit to London treated to a State performance of Shakespeare's "Macbeth," with Samuel Phelps in the principal character. The success of *Les Vêpres* at Paris did not, however, prove a lasting one, the opera having experienced only sixty-two representations within eight years, whilst in Italy the work with the subject and title altered to *Giovanna di Gusman* proved a *quasi* failure, partly on account of the equally unsatisfactory new libretto, partly by reason of its inordinate length, little in accordance with the Italian temperament and habits. This latter defect militated also against the success of Verdi's second French opera, *Don Carlos*, composed in honour of the second great Paris Exhibition in 1867, and performed only forty-three times. The immediate successor of *Les Vêpres* was *Simon Boccanegra* (1857), Verdi's fifth work for the Fenice at Venice, and another *quasi* failure largely attributable to the libretto by Piave, which was found so utterly unintelligible by Verdi's biographer, Basevi, that he wrote: "I was obliged to read this book six times attentively in order to understand it, or rather to believe that I had understood it." About twenty years later this opera was re-written to a new libretto by Boito, the composer of *Mefistofele*, and produced (1882) in various continental cities, but with little effect.

It may here be stated that the aboved-named poet, Piave, died in 1876, after receiving an annual pension from the *maestro*, on account of failing health for some years past, besides an investment effected by his generous patron of a capital sum on behalf of the sick man's daughter.

Verdi's artistic fortunes were however retrieved by his *Ballo in Maschera*, after a successful clearance of the obstacles which surrounded its first production on the Italian stage. Verdi had scarcely arrived at Naples in order to superintend the rehearsals, when the telegraph brought the news of Orsini's attempt on the life of Napoleon III. at Paris, January 13, 1858, causing the withdrawal of the permission already granted by the Neapolitan censorship for the performance of the opera, on account of the assassination of Gustave III. of Sweden, represented in the play. Notwithstanding every persuasion used by the operatic authorities ending in a lawsuit for a sum of 40,000 ducats for breach of contract, Verdi again firmly adhered to his refusal to concede the smallest change in his subject, supported by an enthusiastic populace, who followed his every step with stentorian calls of *viva Verdi!* Such was the ever-growing excitement that the composer was ultimately permitted to take his score to the Apollo Theatre at Rome, but only to meet with a second edition of his recent Naples experience. Verdi shewing himself more pliable this time, the unhappy King was metamorphosed into a Governor of Boston, and the opera was enthusiastically received on its first performance (1859). This opera, one of Verdi's best, and last written for his own country, has in its American disguise, kept its place on every important lyric stage. Only in Paris the scene of action was transferred to Naples in deference to the personal vanity of Mario, who distinctly declined the disfigurement of his fine stage presence by donning the ultra prosaic costume of puritan Boston of last century. Within the succeeding nineteen years only three more operas proceeded from Verdi's pen—*La forza del destino*, coldly received at St. Petersburg (1862), as well as subsequently at Paris, partly owing to its somewhat too horrifying subject, which the composer had the intention of altering, without this plan having thus far been realized. *Don Carlos*, written for Paris (1867), has been mentioned above, his last operatic work thus far given to the world being *Aida*, written by request of the Khedive (1871), for the price of 100,000 francs, to a libretto borrowed by Ghislanzoni from the French, the wonderfully impressive great judgment scene being an invention of Verdi himself. No blandishments nor promises from the Khedive succeeded in inducing the *maestro* to cross the sea for a personal direction of the opera, his passage from Calais to London and back, Verdi's only sea voyage, having proved a sufficient warning against any other maritime enterprises in future. After the production of this work it is impossible to endorse the charge of indifference to other men's compositions flung at Verdi by his opponents, some of whom have gone so far as to pretend that he had never perused even the score of *Don Giovanni*, for now we are assured by the internal evidence of the work that Verdi has not disdained looking, even somewhat deeply, into the scores of Wagner and Berlioz, to the manifest advantage of *Aida*, immeasurably his finest opera.

A few words on Verdi as a politician may conclude this present notice. That Verdi's name was used by the Italian patriots in 1859-1860 as a sort of political rebus, interpreted as "Viva Vittore—Emmanuele Re d'Italia," is well known. Pressed by Cavour to place his name on the list of candidates for the first Italian Parliament, Verdi replied: "But my dear Cavour, you know full well that I am no politician. It is positively painful for me to be publicly exhibited. All I wish for is to work quietly and peaceably." "I will not make a politician of you," returned Cavour, "but what I want is to see in the first national parliament all men united who have made a name for themselves in art, science, or any other honourable way in Italy." Verdi could not resist such a flattering request, and was elected; but after attending a few sittings resigned about two or three years later. Nevertheless he was

made a senator of the kingdom by King Victor Emmanuel in 1875. Verdi took the oath, but, with a perfect horror of politics, was never seen in his seat at the chamber again. For fuller particulars our readers may be referred to the excellent article in "Grove's Dictionary," from the pen of our valued contributor, A. Mazzucato.

GLEANINGS FROM ROBERT SCHUMANN'S YOUTH AND EARLY MANHOOD.

BY MRS. OSCAR BERINGER.

(Continued from page 39.)

"I am studying the last movement of Hummel's F sharp minor sonata—a truly great epic, Titanic work, and the picture of a colossal, struggling, resigned soul. This shall be the only thing that I shall play to you at Easter. You must take it as a criterion by which to judge of my improvement. An opposition has sprung up against Thibaut, in which I am included. You would hardly believe how many hours of pure, glorious enjoyment I have spent with him, and how terribly one is wounded by his one-sidedness, prejudices, and positive pedantry in music. It is doubly galling when viewed side by side with the breadth of his general views, and the inexhaustible many-sidedness of his inspiring and crushing intellect.

"I returned a fortnight ago from a tour in Switzerland and Italy, a few napoleons poorer, but all the richer for knowledge of the world, and a host of lofty, holy memories stored in my inmost heart. By heavens, you have no conception what it means to hear Italian music under the sky which has seen its birth. How often I have thought of you in the Scala Opera House at Milan, and how enchanted I was by Rossini, or rather by Pasta, whom I worship too humbly to venture to praise. I have often shuddered in the Leipzig concert room from sheer awe and veneration of the genius of our divine art, but in Italy I learnt to love it. There has been only one night in my life when heaven opened and stood revealed before me, and that was in Milan, when I heard Pasta and Rossini. Do not laugh at me; it is true.

"I must, however, acknowledge that this was my solitary musical treat in Italy. It is, as a rule, not fit to be listened to, and it would be difficult for you to form a conception of the reckless, devil-may-care fire with which everything is rattled off there. Schubert is still my 'one Schubert'—all the more because he is so entirely in accord with my 'one Jean Paul.' When I play Schubert I feel as if I were playing a romance of Jean Paul's. I have lately been playing his Rondo, Op. 107, for four hands which I think one of his best compositions. Can you find anything to compare with the storm-portending calm, the sublime suppressed lyric madness, and the intense, penetrating, ethereal melancholy which hover over this consummate masterpiece?

"I can see Schubert pacing up and down the room, ringing his hands, despair in every gesture, relentlessly pursued by—



He could not free himself from this haunting thought. And how beautifully he brings in this great, great melody, now breathing a divine and dignified resignation, at the close, until at last it softly dies away. . . .

"You have never, to my recollection, spoken to me about this Rondo. Do look it out, and tell me your opinion of it.

"There is no music to compare with Schubert's in its psychologically remarkable sequence of ideas, and the *apparent* logic of its transitions. How few composers have been able to impress the stamp of their own individuality upon so varied a number of tone-pictures, all written from and for his own heart.

"The opportunity offered to others by a diary of recording their passing thoughts, emotions, &c., is found by Schubert in a sheet of music-paper, to which he confided his innermost moods and fancies. Where others write words, Schubert, with his soul steeped in music, writes notes.

"Some years ago I commenced a book on the æsthetics of music, which was fairly on the road to completion, but I ultimately came to the conclusion that neither I nor my judgment were sufficiently mature.

"But do you know what an irresistible impulse to composition possesses me? I might have already arrived at my *Opus* 100 in symphonies had I written down all that I have felt impelled to. I feel myself so delightfully at home in the orchestra, and strong enough to cope with, subdue, and harmoniously fuse all its conflicting elements. I am sometimes so cram full of music,* and so overflowing with nothing but notes, that it is an impossibility for me to write anything down, and I am in such a humour then that I could be presumptuous enough to laugh in the face of an art-critic, and tell him he knew nothing about it, were he to council me not to write 'for I was uninspired.'

"I am responsible for a great deal of Schubertism here; his name was previously absolutely unknown. . . . And I have two charming, talented, and blooming pupils, English girls, who are delighted with the exercises and scales." . . .

Palpable signs of the insertion of the narrow end of the musical wedge are visible in Schumann's letter to his mother, dated Nov. 4, 1829. "Believe me, if I were ever to achieve anything in the world, it would be in music. . . .

"I have always felt mightily drawn towards music, even a creating power, without over-estimating myself. But—a 'bread-study!' Jurisprudence freezes and crunches me so that no blossom of imagination will ever survive to feel the balmy breath of life's spring. . . . As regards my daily life, I am industrious and steady. I have endeavoured to retrench my expenses as far as possible, and now have a simple meal of soup, meat, and fruit, which enables me to save four groschen (pence) a day. I have done this with the especial object of taking French lessons, which are ruinously dear here, eight groschen an hour. But I shall not rest satisfied until I can speak and read French as well as I do German. I see every day what a necessity this is, and often think of my good father, who constantly impressed it on me. My expenses for this term amount to a hundred and thirty thalers,† including rent and piano hire. Then I have to eat, drink, pay tailor and shoe-maker, and buy books. And my guardian only sends me a hundred and eighty thalers for the whole half year! Now I ask you, yourself, mother, can *any* man manage to make both ends meet on this, *can* he?

"I spent fifty florins for books alone last term, and I shall spend more this. Heavens, what do not my bootmaker and laundress cost me! I know I shall leave Heidelberg at least a hundred thalers in debt. If you can help or advise me, mother, do so. Perhaps my pen will come to my rescue. I do not over-estimate myself, but I know and have confidence in my own powers, which I feel will some day come to my aid.

"I pass for a great solo player at the wretched Heidelberg concerts. This does not make me conceited, although it pleases me, less from my positive, practical deserts than from an inner feeling of power, and the consciousness that I could do more if I would. . . ."

(To be continued.)

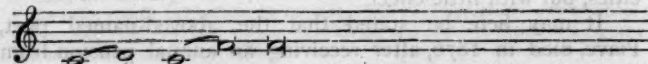
THE HISTORY OF A MUSICAL PHRASE ATTEMPTED.

A Sketch by Sir GEORGE GROVE.

(Continued from page 38.)

We now arrive at a remarkable development of the subject-matter. We noticed at the outset of these remarks that, as well as the simple form of our phrase, there was an extended or florid form in the early music, in which the first note was returned to before rising to the 4th of the scale:—

No. 182 (see No. 7).



* Some of the "Papillons" were composed about this time.

† Nearly twenty pounds.

but we have not yet encountered any instances of its use as a factor in composition. Mendelssohn, however, has employed this florid form several times and with much elaboration, a fact which seems to make it certain that in using the phrase, even in its simple form, as often as he did, he was doing so with intention. And this would be true, whether the florid form were adopted by him as already existing, or were his own development. The first instances of the occurrence of this florid form, on which we can lay our finger in Mendelssohn's works, are in the 95th Psalm, "Come let us sing," and in the second of the six Organ sonatas. The first of these might perhaps be doubtful, but for the light cast on it by the subsequent occurrences which we shall quote.

The 95th Psalm is dated April 6, 1838, and the first movement contains a lengthened passage on the following subject:—

No. 183.

Compare this with the quotation in No. 182. The change of accent caused by the equal value of the first three notes, and their short duration as compared with the fourth and fifth notes, does not prevent the phrase from being quite recognizable, any more than the diminished intervals and other metamorphoses do, of which we have already had so many instances.

A stretto in the same chorus is treated thus:—

No. 184.

So far the 95th Psalm. In the second of the organ sonatas—that in C—the identity of the theme with the above, and with the original florid form quoted in Nos. 7 and 181 is more marked. These pieces, though not completed till 1844, were certainly virtually composed in 1839. The sonata in question ends with a fugue on a subject about which there can be no doubt. It is in fact what we have already called the "combined form" or tetrachord, of which we have given instances from Palestrina, Handel, and others. (See Nos. 64, 65, 66, &c.) The fugue opens as follows:—

No. 185.

Further on the first two bars of the theme are thrice reiterated in the pedal, a tone higher each time:—

No. 186. (Bass only given.)

and variations are adopted:—

No. 187a.

and

No. 187b.

the E flat and F sharp in which prepare us for a much greater metamorphosis, which we shall next encounter.

For the real interest of these examples from the ninety-fifth Psalm and the second organ sonata is, that they are predictions of the splendid use of the phrase in the *Lobgesang* or *Hymn of Praise*, first performed at Leipzig, June 25, 1840, the opening of which exhibits the most sonorous and pompous existing modern version of this interesting piece of antiquity. Mendelssohn here throws away the combined or tetrachordal form, which he used in the fugue, No. 185, and introduces a second member to the phrase, as he did previously in his *Ave Maria*, No. 147. It would be difficult to find a more splendid and telling passage than it forms, when given out by the three trombones in unison at the opening of the orchestral symphony, so rhythmical is it, so energetic, with so pronounced an ecclesiastical flavour:—

No. 188. Trombones.

"The trombone," said Mendelssohn, "is too sacred an instrument to be used carelessly." It was certainly never employed more carefully or nobly than here. No wonder that Queisser, the great trombone virtuoso of Leipzig, should (as the story * goes) have been so carried away at the first trial by the splendour of the passage, as to execute an impromptu *gruppetto* on the C (much to Mendelssohn's amusement).

No. 189.

Mendelssohn here makes the phrase do duty as a Protestant† emblem, though, in the case of the Reformation Symphony, he had used it as a Catholic symbol (see No. 144). It forms a main part both of the introductory *Adagio* and of the succeeding *Allegro molto*, into both of which it enters most effectively, it is at the base of the opening chorus, and finally winds up the entire work. In the *Trio* of the *Scherzo*, which immediately follows the great *Allegro*, it is again used, this time contrapuntally. The *Trio*, in 6-8 time, consists of a chorale, given

* On the authority of Mr. Charles Halle.

† The Festival for which the *Lobgesang* was composed—that of the invention of Printing—was eminently a Protestant one; and Mendelssohn included one of Luther's Hymns in the words of the *Symphonie-cantata*, as he called the piece.

out by the whole of the wind; and the phrase, in the same form as in the *Allegro*, and in its entirety, is distinctly heard in the oboes, as an accompaniment to the Chorale:—



To the third line of the chorale the answer of the oboe is the same, but starts on G.

(To be continued.)

Reviews.

SOME BIOGRAPHICAL WORKS.*†

The forthcoming production of *Othello*, the favourite child of Verdi's old age, has naturally directed the curiosity of the musical world towards the interesting figure of its author, the last of a race of giants, and the only living composer, perhaps, to whom the word genius may be applied in the proper sense of the much-abused term. The curiosity thus excited finds its natural complement in biographical sketches and the like, and we ourselves have attempted to condense the principal events of the Italian master's life in a series of articles. A more ambitious effort in the same direction is now before us in the shape of a biography written by M. Arthur Pougin, the well-known French author, and translated into very good English by Mr. James Matthew. M. Pougin belongs to the genus "bookmaker," but his books are made in a superior fashion. They are not remarkable for any depth of thought or novelty of idea. Criticism in the higher sense of the word is not even attempted, but facts and dates are compiled with considerable care, and the accounts of first performances are frequently accompanied by contemporary criticisms, laboriously unearthed and valuable less from their intrinsic merit than from the striking way in which they illustrate the old dictum that history repeats itself, very much the same charges having been made in very much the same language against every rising man of genius, be his name Handel or Mozart, or Verdi or Wagner. Our own excursions in Verdi biography have made the reader tolerably well acquainted with the substance of M. Pougin's volume, and much quotation from his pages would necessarily lead to a repetition of more or less familiar facts. The most interesting part of his work is, as might be expected from a French writer, concerned with Verdi's career in France, and by far the most amusing anecdotes are told in connection with the first work which Verdi, following the examples of Gluck and of Meyerbeer, wrote for the French stage. It was *Les Vêpres Siciliennes*, not amongst the author's most successful works, but one which from its very birth had a chequered, one might almost say romantic, career. *Les Vêpres Siciliennes* followed upon *La Traviata*, also it may be remembered written to a French subject though to Italian words, after a silence of four years. Its immediate origin was the Paris exhibition of 1855, which was to be commemorated by a grand show at the Grand Opera; the commission for that purpose being given to a foreign composer and not to Auber, Halévy or Berlioz, then all in the zenith of their power. The libretto was in five acts, and had for authors Scribe and Duveyrier. About the month of May or June 1854, Verdi arrived in Paris to put himself into communication with his *collaborateurs*, and at once took up his abode in a country house in the environs, to devote himself to work without interruption, far from the noise and feverish activity of the capital. About the middle

of September, the composer handed over the principal pieces of his work; it was arranged then that it should be put in study on the 1st October, and it was hoped that the work might be ready to be produced during or towards the end of the month of January. But they had reckoned without allowing for the traditional delay of the opera, and especially for a strange, almost scandalous circumstance, which made a great noise, and for several weeks kept Paris in excitement. *La Donna è mobile* was put into the mouth of the Duke of Mantua by Verdi in his *Rigoletto*; he experienced it himself more than any one on this occasion. The *donna* in question was Sophie Cruvelli, already known to Verdi from her successes in *Luisa Miller* and *Ernani*, and at that time one of the leading stars of the grand opera, and in receipt of the unprecedented salary of £4,000 a year. Everything seemed in a fair way, the poem of *Les Vêpres Siciliennes* was completed; the composer, as we have seen, had handed over to the copyist the most important pieces of his score; the distribution of the work had been definitely settled; according to arrangements the preparations had been put in hand on the 1st October, when, at the end of eight days, an event occurred which assuredly no one could have foreseen, and which stopped everything. On Monday, October 9, the bills of the opera advertised *The Huguenots*, and the name of Mademoiselle Cruvelli, announced to play the part of Valentine, gave the promise of large receipts. The concourse was indeed great, and at an early hour the doors of the theatre were besieged by a constantly-increasing crowd; still, although the hour of opening arrived, the box office remained obstinately shut, and the spectators, astonished at the delay, the cause of which they could not explain, began to express their impatience and discontent. They kept their places, however, till at last appeared an *employé*, who set to work to stick on each bill a slip of paper, by which the administration gave notice to the public that Mademoiselle Cruvelli having, in disregard of all her obligations, suddenly left Paris without any notice, it found itself unable to give the performance announced. The general disappointment may be easily imagined, the more so as by the curious escapade of the lady, the impending *première* of Verdi's opera was made impossible. While the press and the public indulged in all manner of conjectures as to the fair fugitive's motives and temporary abode, the police took the more practical course of laying hold upon her goods and chattels, including her theatrical wardrobe, and upon her savings in Rothschild's bank. Presently it leaked out that the prime motive of the whole affair was love. Mademoiselle Cruvelli had eloped with Baron Vigier, whom later on she married. For the present, however, she was only too eager to return, and the French Government, having found no one to put in her place, built, as the saying is, golden bridges for the repentant prima-donna, making things agreeable in a general way. Even the public chimed in with the spirit of reconciliation, and when the long-delayed performance of *Les Huguenots* took place six weeks after it had been announced, not a single hiss was mingled with the applause which welcomed the entry of Valentina. The preparations of *Les Vêpres Siciliennes* were also resumed without delay, and on June 13, 1855, it was produced at the opera with a success which at first promised longevity. That promise however turned out to be an *ignis fatuus*, and gradually it disappeared from the *répertoire* both in Paris and elsewhere. The Italian version met with difficulties from the censorship which, almost as capricious as a prima-donna, objected to the revolutionary spirit of the libretto. Another poem accordingly had to be supplied, and a less suggestive name, "Giovanna de Guzman," took the place of the original title. But whether for that or other reasons, the work was never successful in Italy. The censorship has been abolished by the march of civilization, but capricious primadonnas are still in existence. Let us hope that when the curtain rises on *Othello*, the Desdemona will not be on her way to Brussels with a handsome baron.

With the second work on our list we may deal very briefly. It is a complete collection of Schumann's letters, barring the *Jugend-briefe* recently brought out by Madame Schumann, to which the present volume serves as a supplement and continuation. The letters, some of them printed for the first time, and others republished from various sources, have been chronologically arranged, carefully edited, and interspersed with historic notes, by Herr Erler, who has performed his task in a scholarly manner. Schumann's was an essentially reticent nature, and his letters do not show the grace

* Verdi, an Anecdotic History of His Life and Works, by Arthur Pougin; translated from the French by James E. Matthew. London: H. Grevel & Co., 1887.

† Robert Schumann's Leben, aus seinen Briefen geschildert von Hermann Erler. Berlin: Riess und Erler, 1887.

of diction and easy flow of sentiment which make those of Mendelssohn such charming reading. At the same time many hints of the composer's inner working are supplied, and to the future biographer of Schumann, these volumes will be invaluable.

INSTRUMENTAL MUSIC.

At a time when, in spite of the continued interest taken in pianoforte recitals, the supply of solo pieces for that instrument of any importance by native musicians may, for some unexplained reason, be described as almost *nil*, encouragement is fairly due to a composer who, voluntarily imposing upon himself the restraints of a style belonging almost exclusively to past generations, comes before the public with a pianoforte sonata of due length, and constructed on strictly classical lines. Of such a character is the "Sonata in C" by St. Vincent Jervis (Joseph Williams), a musicianly attempt to revive a now somewhat antiquated phraseology, with which the composer is in evident sympathy. As may be supposed, the result is rather scholastic than exciting; and for this very reason, perhaps, pianists, who love old associations, and who are on the whole troubled and perplexed by the daring of modern freethinkers in art, will accord it a hearty welcome. In his "Theme and variations sérieuses," already noticed in our columns, Mr. St. Vincent Jervis proved his ability to do justice to what we then described as an unjustly neglected form of composition. He has been equally successful in the "Andante con variazioni," which constitutes not the least interesting feature of the larger work before us. Considering that latterly English composers for the pianoforte have for the most part confined their efforts to such small antique forms as gigue, gavottes, sarabandes, and bourrées, the appearance of a full-blown sonata may be regarded not as a backward movement, but rather as a step in advance along the old path which has been re-opened. From the same publishers we receive two meritorious specimens of the smaller "antiques" referred to. "Gavotte et Menuetto," by W. Monk Gould, and "Souvenir du Roi" Sarabande No. 2, by Henri Roubier; also a pleasing and characteristic drawing-room piece by the last-named composer, entitled, "Caprice Espagnol."

Violinists of medium proficiency will be glad to have their attention drawn to a "Slumber Song," for violin and piano, by Wilfred Bendall (same publisher). It is written in a melodious vein, and when played with the necessary expression, cannot fail to prove effective.

Mr. Ricordi has lately issued an excellent cheap edition of Cimarosa's *Il Matrimonio Segreto*, with clear text, and in the neat convenient form which his firm has made familiar. In "Dal Golfo di Napoli," by L. Denza (same publisher), vocalists will find a selection of forty melodies written in the tuneful, fluent style characteristic of that composer.

Occasional Notes.

M. de Pachmann has finished his campaign at Berlin, and the critics are unable to make up their minds about him. That he is a phenomenon apart from the ordinary run they all agree, and one of them calls him the "embodied subjectivism at the piano." The inventor of this beautiful phrase, Herr Lessmann, was at first distinctly hostile to our adopted countryman, but then he admitted that for professional reasons he had to leave the first recital before the Chopin portion of the programme had been reached. To speak of and against Pachmann without having heard him play Chopin, is as if one should say, "I don't like Shakespeare, but then I have never read 'Hamlet,' or 'King Lear,' or 'Othello.'" In the meantime, Herr Lessmann had an opportunity of attending other recitals and of hearing Chopin interpreted by the one living man who, according to competent testimony, plays

Chopin as Chopin used to play, and the critic has modified his opinion accordingly.

The community of musical nations is ever expanding, and at last even the "unspeakable Turk" has joined the harmonious choir in the person of Della Suda Bey, a pupil of Liszt, who recently played at a charity concert in Constantinople, and has since set up as a pianoforte teacher in that capital. Whether, like Félicien David, he will be expected to teach the piano to the ladies of the harem through the medium of an old and atrociously ugly duenna, we are not informed. Perhaps a dividing screen will, in more civilized days, be considered sufficient safeguard. Anyhow, we are afraid that Della Suda Bey will have to look for his pupils chiefly amongst the Gentiles of Pera.

The affairs of the National Opera Company in America do not, after all, seem to be in the parlous state described by some of our transatlantic contemporaries. According to the *Boston Home Journal*, the disastrous rumours were the "invention of parties who, for some unknown reason, seek to arouse public prejudice against this deserving organization." Freund's *Music and Drama* also takes a hopeful view of the case, and the *New York Musical Courier* gives an account of a successful week which the National Opera Company had at Brooklyn, when *Aida*, Massé's *Galathée*, *Lohengrin*, and *The Flying Dutchman* were performed. On the other hand, the *American Art Journal* publishes a formidable list of suits pending against the company.

Mr. Sinnett, an ardent spiritualist, has just published a life of Madame Blavatski, herself a potent medium and the founder of the Theosophical Society which took its origin from "a modest flat of seven or eight rooms in West Forty-seventh Street, New York," and has since then made some stir both in Europe and in India. Madame Blavatski, we are informed, has many powers, such as to bring "rushing to her through the air" her tobacco pouch, her box of matches, and her pocket handkerchief. She can also by placing her hand on a piece of paper, produce portraits which have "all the essential qualities of portraits by Titian, Masaccio, and Raphael;" more than all this she can, by a wave of her hand, make the air harmonious with "arpeggios of invisible chords."

It would be even more remarkable if these chords were visible, but even so we must express a humble doubt as to the reality, or at least as to the harmony of that celestial music. According to our own limited experience, the spirits which inhabit the legs of tables, and come when a professional medium does call for them, are not musical. We remember with horror an extremely tedious dark *séance*, when a goodly company of ladies and gentlemen, with a famous spirit-rapper in their midst, waited in vain for manifestations. At last the sounds of something very like an accordion were heard in a distant corner of the room, but they were frightfully out of tune. When one of the musicians present called upon the ghostly player or players to "keep the pitch," the spirits, with a modesty and self-denial which seemed to testify to their heavenly origin, stopped short in the middle of a bar, and were heard no more. We should be obliged to Madame Blavatski, if from the distant abode where she at present dwells she will send one of her winged messengers to our office, and allow us to test his "invisible chords" with a tuning fork or merely "by ear," as Board schoolmasters say.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—
MONDAY EVENING, Jan. 24, 1887, at 8. Programme: Allegro Assai in C minor (Schubert), for two violins, viola, and violoncello; Sonata in G major, Op. 78 (Brahms), for pianoforte and violin; Kol Nidrei (Max Bruch), for violoncello, with pianoforte accompaniment; Septet in E flat, Op. 20 (Beethoven), for violin, viola, clarinet, horn, bassoon, violoncello, and double-bass. Executants: Madame Norman-Neruda, Mdle. Olga Neruda, MM. L. Ries, Straus, Lazarus, Paersch, Wotton, Reynolds, and Piatti. Vocalist, Mr. Henry Piercy. Accompanist, Signor Romili. Commence at eight.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

SATURDAY POPULAR CONCERTS, ST. JAMES'S HALL.—
THIS (Saturday) AFTERNOON, Jan. 22, 1887, at 3. Programme: Trio in C minor (Mendelssohn), for pianoforte, violin, and violoncello; Octet in F (Schubert), Op. 166, for two violins, viola, clarinet, French horn, bassoon, violoncello, and contrabass; Impromptu in C (Chopin), for pianoforte alone. Executants: Madame Norman-Neruda, Miss Mathilde Wurm, MM. L. Ries, Straus, Lazarus, Paersch, Wotton, Reynolds, and Piatti. Vocalist, Mr. Santley. Accompanist, Mr. Sidney Naylor. Commence at three.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell and Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

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ARTISTS.

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Herr HANS ADOLF BROUSIL.
Miss E. J. TROUP.

VOCALISTS.—Mrs. HENRY HARRISON, Miss S. C. HARRISON, Mr. GEORGE LAWRENCE, Mr. WALTER FORD, and Mr. ELIOT HUBBARD.

Admission, 6d. and 1d.

SUNDAY, January 23, at ST. ANDREW'S HALL, NEWMAN STREET, OXFORD STREET, W., at 4 p.m.—Schumann's Quartet in E flat, Op. 47, and Rheinberger's in E flat, Op. 38, for pianoforte and strings.

ARTISTS.

Mr. WILLIAM SUTTON,
Mr. H. M. BOWER.
Mr. SOMERS COCKS.
Mrs. MACARTNEY.

VOCALISTS.—Mrs. HENRY HARRISON, Miss S. C. HARRISON, Mr. GEORGE LAWRENCE, Mr. WALTER FORD, and Mr. ELIOT HUBBARD.

Collection to defray expenses.

SUNDAY, January 23, at THE INSTITUTE, SOUTH PLACE, FINSBURY, E.C., at 7 p.m.—Schubert's Quartet in D minor, and Haydn's in G, Op. 64, No. 4, for strings.

ARTISTS.

Herr KUMMER.
Miss BEATRIX HARRISON.
Mr. W. DONKIN.
M. ALBERT.

VOCALISTS.—Mrs. HICKSON and Mr. WALTER FORD.

Collection to defray expenses.

MONDAY, January 24, at OMEGA HALL, OMEGA PLACE, ALPHA ROAD, LISSON GROVE, N.W., at 8 p.m.

ARTISTS.

Mr. C. F. ABDY WILLIAMS.
Mr. H. GOODWYN STEPHENSON.
Mr. J. H. BOWMAN.
Mr. J. A. FULLER-MAITLAND.

VOCALISTS.—Miss GOODMAN and Mr. ARTHUR D'O'VLY.

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The Musical World.

LONDON, SATURDAY, JANUARY 22, 1887.

TWO MYSTERIES.

IN two countries, at present, a coming event, itself enveloped in darkness, is casting a shadow before it. Italians, and indeed it may be said musicians all over the world, are anxious to know what Verdi's new opera will be like. Will it be another *Aida*, showing the influence of Wagner even more strongly than that masterpiece? Or has the composer returned to the earlier traditions of his youth—the flowing tunes, and the orchestra treated on the big guitar principle? Almost equally eager is the curiosity as to the nature of the libretto. How has Boito managed to turn the Moor into a musical personage? Has he followed Shakespeare closely, or has he given free rein to his own imagination? Does Desdemona sing a song somewhat after the manner of Rossini's "Assisa al piè d'un salice," or is she chiefly a declamatory character? In what act does the love duet come in? and does it precede the marriage, or express the delights of the honeymoon? These and similar questions have been puzzling the heads of *quidnuncs* and journalists, some of whom, not being able to get any authentic information, supplied the want from inner consciousness, more or less fictitious interviews with the principal actors engaged, and similar doubtful sources. In our own country the cynosure of public attention has been the forthcoming new operetta at the Savoy. Here also, that attention is almost equally divided between Mr. Gilbert's libretto and Sir Arthur Sullivan's music; and here, also, the secret has been kept with remarkable success, not even the name of the new piece having up till quite recently transpired.

As it happened, we could have enlightened our readers on both these subjects if we had chosen to do so. We know at this moment the nature and the origin of Mr. Gilbert's latest extravaganza, and the type of music with which it has inspired its composer quite as well as everyone who goes to the Savoy to-night (Saturday), or reads the *Observer* on Sunday, will be acquainted with these all-engrossing topics. As to *Othello*, although we do not pretend to have seen the music, the proof-sheets of the libretto, the only copy in England, are at this moment before us. In spite of this we shall not say a word of the nature of either, and for two good and sufficient reasons. First of all, such disclosures would involve a breach of confidence, and, in our opinion, even the enterprising journalist should be a gentleman, and hold his honour above the interests of his newspaper and his readers. But even if no such restrictions were in existence, we should still adhere to our policy of silence. A dramatic work does not gain its true existence and development until it has seen the light of the stage, which is as necessary to it as the sun is to a pear-blossom. To judge of it in anticipation

from a pianoforte score or a book is simply impossible, although these printed records may well serve to revive an impression already received from actual representation. "Preliminary notices," which have of late become the fashion, are, in our opinion, an all but unqualified nuisance; they are unfair alike to the author, the reader, and the critic himself, and the sooner they are laid upon the repository of things forgotten the better for everybody concerned.

Another consideration suggests itself. The Italians are looking out for a musical tragedy derived from one of the greatest masterpieces of the world by an eminent poet, and set to music by the greatest of living operatic composers. Our own expectations are limited to a successor of *The Mikado*. Is this more than coincidence?

Correspondence.

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—On the part of the above society, as well as my own, allow me to offer you our best thanks for the frank and generous manner in which you have chronicled the great success achieved by the conference at Birmingham: fuller justice could scarcely have been rendered without giving to the subject more space than would be possible without excluding other subjects of importance. You have done me the honour to couple my name with the proceedings by giving a kindly *précis* of a paper I read there upon the "Definite objects of the Society." Your condensed notice of this paper gives the "truth, and nothing but the truth," but certainly not the *whole truth*, or you would have hesitated to make the comments contained in your leading article. Our society is not a society with a grievance or with grievances, neither did I stand forth to recount them, but it is a society banded together for mutual protection and support, to resist encroachment of privilege or infringement of right likely to come through unfair competition and *dilettantism*. I made no reference to any single society or to any class of concert, but to concert-giving generally and its difficulties; neither did I take exception to any "criticism by a competent critic"; but I strongly protested against the *dilettantism* which is enlisted in this public service. My whole paper was framed in the interests of the genuine artist—the art promoting concert-giver, and the competent and hard-worked critic. Those who have chosen to misrepresent to you my plain speaking have no relish for the truth, and do not come under either category.

Again thanking you for the great interest you have taken in our society, and stating plainly that the aid to its advancement thus given will be most highly appreciated, I remain, Sir, faithfully yours,

ALFRED GILBERT,

The Woodlands,
89, Maida Vale.
Jan. 16, 1887.

Hon. Sec. to the National Society of Professional Musicians, South-Eastern Section.

THE GUILDHALL SCHOOL OF MUSIC.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—You will allow me a small space in which to reply to "E. C.," anent his strictures on my criticism of the Guildhall School of Music. "E. C." says that the words "depending for its success on a system of single studies" are not rightly applied as regards the Guildhall School. Allow me to point out that in his first letter "E. C." says "There is but one man who can be credited, in my opinion, with the origination of the principle upon which the School is founded, and upon which it has assumed its magnificent proportions." That principle may be shortly called one of "single studies." "It forsakes entirely, indeed passes by without the slightest remembrance,

the old-fashioned curriculum system." If the expression is misapplied it is "E. C.'s" own fault for misleading me. In criticizing my modest stipulation for at least a proportionate study of what we all (erroneously) call "theory," "E. C." remarks, "The Guildhall School says, 'Choose your own curriculum'." Now that is precisely what I object to. The professor, not the pupil, should decide what are the necessary elements of a musical education. "E. C." then says, "But there is no compulsion and there ought not to be." I am afraid the grammar here is doubtful, but that is of small moment, as a few lines further on he says, "There *is* compulsion to adopt the curriculum." The two statements are hardly compatible. "E. C." complains of my final remarks as "ungenerous," but if there is any ground for my strictures he can hardly expect "generosity" towards an institution which I contend is obtaining pupils under false pretences—professing to supply a sound and complete musical education, whilst as is *naïvely* admitted in the *Musical Times* for this month, it really "gives just as much tuition as he (the pupil) chooses to pay for, the *main object* being to qualify pupils for giving pleasure to themselves or their friends in the domestic circle." I cannot reconcile this with "E. C.'s" glowing statement that "the corporation has not only established a 'school,' but has shown the utter fallacy of the saying that 'England is not a musical nation'." Trusting my rejoinder is as courteous towards "E. C." as his own expressions towards me, I remain, yours faithfully,

HERBERT M. GREEN.

CONSECUTIVE FOURTHS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Many musicians being disinclined to believe that melodies were at any period during the early youth of our art accompanied by bare fourths, as being an effect too barbarous to be entertained by any ears, however uncivilized, perhaps it may prove interesting to chronicle that to-day, January 14, 1887, I heard this primitive species of counterpoint emanating from two broad-chested minstrels, outside our door, who were evidently thriving on the severe business of having "no work to do"; the bass supplying "harmony" to the tenor's tune at the interval of a fourth beneath with considerable precision. The fourths being, moreover, always "perfect," our tenor, singing with stentorian tones in B major, induced his friend the bass to be in the key of F sharp; the resultant effect being one which, while defying description, and, to borrow a sentiment irreverently though feelingly before applied to the bagpipes, proved more satisfactory the greater its distance.—Believe me, Sir, yours truly,

TOBIAS A. MATTHAY.

40, Manor Street, Clapham.

Concerts.

POPULAR CONCERTS.

The programme of Saturday's Popular Concert was an unusually liberal one, comprising a song by a composer only just numbered amongst past masters, and the *debut* of a pianist hitherto unheard in London. The song was List's "Loreley," most sympathetically rendered by Mrs. Henschel, and she was also heard to great advantage in Mendelssohn's "Gruss" and "Frühlingslied." Señor Cor-de-Lass was the pianist. He had selected Chopin's (posthumous) Polonaise, and the Ballad in A flat, Op. 47. We hear a great deal nowadays about the characteristics of various schools, and the distinction between the Vienna and the Leipsic touches. This Spanish player, however, seemed to have preserved his individuality wherever he may have studied, and his performance was marked by the mingled passion, grace and delicacy that seem a prerogative of the South. The concert was opened by Mozart's Quintet in G minor, and closed by Rubinstein's Trio in B flat, Op. 52. Madame Norman-Neruda contributed two solos by Wieniawski, accompanied by her daughter, and Mr. Henschel was the accompanist for the songs.

The programme of last Monday's concert drew—although in its instrumental portion suited to the most conservative taste, or shall we

say on that account?—a rather scanty audience. These pieces were Beethoven's Quartet, Op. 59, in C, the same master's Pianoforte Sonata, Op. 101, in A, and Franz Schubert's Pianoforte Trio, in E flat. The extraordinary finesse which characterizes the rendering of the first-named work by the famous Heckmann Quartet inevitably suggested an unusually high standard of comparison to the amateurs who had the good fortune of being present at the performance by those four artists of the whole set of the three "Rasoumowski" Quartets, of which the above-named in C forms the concluding number. But that its interpretation on the present occasion was a thoroughly artistic one, by such eminent performers as Madame Norman-Neruda and MM. L. Ries, Hollander, and Piatti, may be taken for granted, the difficult final movement, in the which the abstract science of fugal writing is wedded to melodious grandeur in a degree unexampled in the domain of chamber music having in particular been given with well sustained impetus and vigour. Miss Fanny Davies, the pianist of this concert, felt perfectly at home in the mechanical difficulties of Beethoven's Sonata, and considering that these are of a most formidable description bordering in the final fugue almost on the impracticable for one pair of hands, this is saying a great deal in favour of the clever young artist. It must be owned on the other hand, that much was wanting in the mental grasp needed in a special degree to impart due interest to this complex composition. Indeed it is a question whether this along with Beethoven's other final works of the same class had not better be reserved for *virtuosi* of a most matured intellectuality, such as Miss Fanny Davies's great teacher and exemplar, Frau Clara Schumann, who made a special mark with the same Sonata in the same place. A less constant bending over the keyboard and restlessness of motion would also be a distinct gain to an otherwise graceful performance. The same young lady efficiently joined those "towers of strength," Madame Norman-Neruda and Signor Piatti, in a satisfactory execution of Schubert's above-mentioned trio—one of the few instrumental works which were performed during the great composer's lifetime by great artists with striking success. Madame Henschel, who had the vocal section of the performance all to herself, could not fail to charm the audience with the freshness and sweetness of her voice and manners, but fell short of perfection in the shake which forms, as a matter of course, an indispensable ingredient in an air containing the initial line, "Amorous nightingale," with flute accompaniment. But even a perfect vocalization, on a par with Mr. Svendsen's playing of the last-named accompaniment, would scarcely suffice to infuse a very marked degree of interest into this obsolete and lengthy composition by the old French master, Jean Philipp Rameau. Much happier was the choice in the second part of the entertainment of two well-contrasted songs by Johannes Brahms, the refined although not very original beauties of which were displayed in such a manner as to elicit a double recall. A little more distinctness in the pronunciation of the words would have been desirable. It became, however, manifest after a while that the songs were sung to the original German text, unaccountably omitted in the book of the words, where only the unused English translation was given. That protean musician, Mr. George Henschel, was a first-rate accompanist.

HERR BENNO SCHÖNBERGER'S PIANOFORTE RECITAL.

It is some time since a pianoforte recital has achieved so brilliant a success as that given by Benno Schönberger, of Vienna, on the 14th inst., whose name was practically unknown here, and whose sole credentials in stepping for the first time on an English platform were a handsome presence and the freshness of youth. If the latter quality was taken as an earnest of the character of the performance to come, these favourable anticipations were realized to the fullest extent, as was made manifest at the outset by the vigorous attack of the first movement of Brahms's sonata Op. 1, set down as the opening piece in the programme and played only once before in public—namely, by the same artist a short time ago at Vienna. This circumstance can only be accounted for by the necessity imposed at the present day on *virtuosi* to perform their lengthy programmes throughout without book. Hence these performance are as a rule confined to a round of certain *sine qua non* standard works to the exclusion of all the rest. A case in point is supplied by the above-

named sonata, one of Brahms's youthful works dedicated to his faithful friend Joseph Joachim, and distinguished by all the bloom and freshness of youth, and a spontaneity of invention not always to be met with in this composer's later work. Indeed it is questionable whether Brahms ever surpassed the exquisite beauty of some passages contained in it. And, in truth, we know of no other published *opus 1*, which reveals the complete individuality of its author to the same marked extent without that process of evolution from other men's productions which is considered indispensable even in the case of the great composers. That an execution perfect to the minutest details both in an intellectual and technical sense contributed very considerably to the impression created by this extremely difficult work there can be no manner of doubt. It was a triumph, both for the composer and for his exponent, the latter being re-called with hearty applause. Indeed, long before the termination of this performance the conviction was formed that in Benno Schönberger (born at Buda-Pesth, only 24 years of age, and a pupil of Professor Anton Door, at Vienna), a *virtuoso* of exceptional merit has appeared among us. The qualities of innate poetical feeling and mental grasp of the composer's intentions were, as in the case of the Brahms sonata, made fully conspicuous in every piece of a varied and lengthy programme, which included Mendelssohn's well-known "Trompeten" Caprice, Op. 16, a Minuetto by Mozart, and a Scherzo and "Perpetuum Mobile" by Haydn, arranged from string quartets by the performer, which by their simple and graceful character and exquisite rendering made a special effect. A veritable *tour de force* was on the other hand achieved by the rendering of a couple of "Etudes" by Chopin, a "Tarantelle" by Moszkowsky, and a "Fantasie and Fugue," Op. 91, by Raff. This last named "Fantasie," of a rather strongly marked Mendelssohnian flavour in its chief *motif*, leads to a Fugue finely worked out on interesting subject-matter to a *point d'orgue*, culminating in a magnificent climax. We missed that absolute distinctness in the performance of Robert Schumann's Sonata in G minor, which was so prominent a feature in that of the other portions of the programme, a fault for which the composer's own indications in the last movement—"as fast as possible," and, later on, "still faster"—may, to a certain extent, be responsible. Credit is also due to the concert giver for bringing forward three specimens from that charming and too much ignored composer, Adolphe Jensen, than which nothing can be found more elegant and fanciful, in the range of modern pianoforte works of a somewhat lighter kind. Pianists should be reminded that the "Idylle," Op. 43, is one of eight, and that "Reigen" and "Intermezzo" belong to a set of twenty "Lieder und Tänze" all more or less attractive. The same composer's "Scènes carnavalesques" are also deserving of special attention. The manifestations of approval from a highly gratified, although necessarily scanty audience, grew in warmth as the performance progressed, and ended with a perfect ovation at the conclusion of the concert.

HERR BERNHARD STAVENHAGEN'S PIANOFORTE RECITAL.

A numerous and discriminating audience was attracted to St. James's Hall by the first pianoforte recital given by Herr Stavenhagen, who has already established a name for himself as one of Franz Liszt's last and favourite pupils by various isolated performances, more especially that of his master's second Pianoforte Concerto in A, which was attended with such marked success at the last London Symphony Concert, commented on in our number of the 15th inst. The crucial test of this pianist's artistic capacities in a far more extended sense was, however, to be applied on the occasion under notice, freed from all extraneous interest beyond that which attached to the young artist's performance of ten pieces. These included the names of Beethoven, Chopin, Schumann, and Liszt, hence of precisely the four foremost writers (taking the innovating and modernizing influence of the last named into account) of pianoforte music of the present century, although the proportion in respect of the intrinsic value of the works chosen cannot be said to have been equally well maintained, more especially in the case of Schumann, who had only one piece allotted to him in the programme. Judging from the extraordinary *tours de force* previously exhibited by Herr

Stavenhagen, there was no room for doubt how he would in this respect deal with the music set down as the *menu* of this concert; but it was pleasant to notice that none of the purely *virtuoso* element was made conspicuous in the execution of the opening pieces, Beethoven's sonatas in E minor, Op. 90, and C sharp minor, Op. 27 (the "Moonlight," so-called), which on the contrary erred on the side of excessive restraint or moderation of *tempo*, or to speak plainly, absolute tameness rather than the reverse. Indeed, anyone listening without looking at the platform, might much rather have supposed a gentle "petticoat" pianist of "sweet seventeen" seated at the piano than the powerful player of Liszt's music; at least, until the final movement of the last-named work was reached, when a welcome degree of energy became manifest. The "Papillons" chosen to represent Schumann, although marked Op. 2, may with equal force be said to reveal in an amazing degree the composer's distinct originality, as has been similarly observed with reference to Brahms's Sonata, Op. 1, in our notice of Herr Schönberger's recent pianoforte recital. The above-named charming and fanciful work, which may indeed be considered the forerunner of the celebrated "Carneval-Scenen" by the same composer, being moreover very seldom heard and therefore doubly welcome, was given with alternate delicacy and power as the case demanded by the young pianist, who shone to even greater advantage in a magnificent performance of Chopin's "Funeral March," from the Sonata in B minor, as well as the Polonaise in E flat, the most difficult of all pieces of this kind by the great Polish composer. Beyond doubt however, Herr Stavenhagen, whose supreme excellence appears thus far to be more in the technical than in the emotional element of his art, is in his true element when interpreting Liszt's music, in which the composer's every intention is brought out in the most perfect manner, and an accumulation of almost superhuman difficulties is overcome with a degree of precision and ease which leaves little or nothing to be desired. Indeed the "hit" of the entertainment was achieved with one of Liszt's "Paganini" Caprices which was redemanded and played a second time; but generally speaking, the applause was hearty and continuous throughout the progress of the concert, leading to recalls after each section of the programme. A magnificent Bechstein Grand was used on this occasion.

ROYAL ALBERT HALL.

The great interest felt in the two Leeds successes—Sullivan's *The Golden Legend* and Stanford's *The Revenge* attracted a good audience to the Albert Hall, on Wednesday night. Mr. Villiers Stanford conducted his own work, which was given in all perfection by Mr. Barnby's choir—in no way inferior to the Leeds chorus. *The Golden Legend*, conducted by Mr. Barnby, was excellently given once before at the Albert Hall; the only change to note on this occasion was the choice of Mr. Henschel to sing the baritone part. This artist infused much sardonic point and humour into his performance, and his powerful voice contributed the proper effect to the concerted pieces.

MR. SYDNEY SMITH'S MORNING CONCERT.

The new baritone singer, Mr. Sydney Smith, who introduced himself to a small section of the London public at a concert in the Princes' Hall last Thursday week, modestly limited his own share in the programme to two songs and the bass part of a quartet. It would not be fair to pronounce any emphatic judgment upon the voice and art of the concert-giver from such small efforts. There appeared at least to be no want of dramatic feeling in Mr. Smith's reading of drawing-room songs. His choice of music, however, having regard to the general tone of the programme, implied a lack of musical good taste. Two or three good songs, amongst which was Maude V. White's "Devout Lover," sung to perfection by Mr. Thorndike (though not, as promised, to the composer's accompaniment), shone like a ray of light in dark surroundings. But it was disappointing to find Mr. Lawrence Kellie's melodious voice and artistic ability employed in bitterly bewailing the past in ditties of the mawkish-sentimental order. Mr. Sydney Smith's first song, pointing, by the bye, to a miserable future, did not rise above this level. It is a fact that namby-pamby ballads are still applauded in our drawing-rooms and concert halls, but the taste of the public is rapidly

improving, and it is not too much to expect that in a few years a better style of music only will be tolerated by people pretending to any culture. The inane rubbish which it will replace may then be relegated to its proper sphere—the parlour behind the shop—to be enjoyed by the readers of penny fiction, its parallel in literature. With the gifts of voice, of intelligence, and of a birthright in the latter half of the nineteenth century, why should not Mr. Sydney Smith and other young vocalists range themselves on “the side of the angels” of civilization? Some years of steady perseverance, and possibly of hard struggle, are worth enduring for the sake of gaining a position of some sort in the service of genuine art.

MUSIC IN ITALY.

MILAN, January 12, 1887.

Very little news to give, and that succinctly, pending the *Rolla* ballet of Manzotti, and the first night of Verdi's *Othello* at the Scala.

I cannot praise the *Flora Mirabilis* of Spiro Samara; it did not please, and there was trouble. In my opinion, there was exaggeration in the extraordinary triumph it obtained at the Carcano on the first representation; and there was exaggeration in the blame bestowed the second time, at the Scala. The Milanese easily set up idols, and then knock them over pitilessly; especially if any personal influence should happen to help in the deposition.

However, the first mistake was made by the protectors of Samara, and the owners of his opera; the next by the author himself. Both ought to have considered the nature and form of the work, the surrounding atmosphere and circumstances. *Flora Mirabilis*, quite worthy of a vigorous genius, might serve as a very promising effort; but it cannot aspire to the bold flight of placing itself amongst the classic masterpieces that have long proved, on our great stages, their power of conquering the public and forcing it to bow respectfully to success.

Flora Mirabilis was heard with prejudice, and ill-temper was quickly displayed. The orchestra, conducted by Faccio, did wonders, the artists were diligent, the management had mounted the piece with a luxury of dresses and details worthy of “La Scala”; the dances themselves were executed with perfection, but the opera was not liked, even when a ray of original thought peeped out and presaged a musical moment. Young Samara has presented some ideas with much *savoir-faire*, as, for example, the “dances of the flowers,” the third finale, and the romance of Lidia. Here and there one finds *verve*, the numbers are well proportioned, the effects are rendered cleverly, and the whole has the quality of “modernness.” But all these good points could not make the whole piece acceptable, and it was played a few nights to a half empty house. *Flora Mirabilis* re-touched should find the welcome due to the talent of its author. At the *Scala* they must return to *Aida*, which is always a grand spectacle and well received by the public.

We are to have *Rolla*, a ballet by Manzotti, with music of various masters, and put on the stage in vast and rich surroundings. The action takes place in Florence, in 1562, in the time of the first Cosmo dei Medici. *Rolla* is a Genoese sculptor, and there figures with him Michael Angelo Buonarrotti. But I will speak of this in its proper time.

In the meantime the rehearsals of *Othello* continue, and I have had the pleasure of examining various parts of it. Verdi is well satisfied with his interpreters, especially with Tamagno, who has given himself up, body and soul, to the work, and concentrated all his powers, musical and intellectual, upon it. There are pages in it that are transcendent. The music touches the heart, and Verdi's genius in this work seems endowed with new powers. Much, too much, has been heard about this *Othello*. Verdi is a master, he requires no “puffing,” especially from those who wish to know too much, and really know nothing.

G. A. MANZONI.

MUSIC IN VIENNA.

A Liszt Festival was lately held by two young pupils of the composer: Herren August Stradal and August Göllerich, who filled three evenings with a performance of the whole of their master's Symphonic Poems, arranged for two pianos. The originality of this scheme does not appear

to be equalled by its policy, considering that the chief merits of these works lie in the orchestral colouring. Herr Richard Heuberger, who had already made a name for himself by a number of very excellent songs, and more especially a “*Liederspiel*,” giving evidence of even considerable dramatic power, and a comic opera *Die Abenteuer einer Neujahrsnacht* very favourably received at Leipzig, has disappointed his friends by his last MS. symphony in F, brought out at the Fourth Philharmonic Concert, a more or less commonplace, unripe, and probably hurriedly written work. The conscientiousness and severe self-criticism which distinguishes Johannes Brahms, might be adopted to advantage by many composers. As far back as 1853 Robert Schumann recommended to the publishers, Breitkopf and Härtel, of Leipzig, some compositions by young Brahms containing a violin sonata, a trio, and a quartet, with these words: “Everything of a highly talented description” (“*alles von ganz genialer Art*”) and yet J. Brahms, although in needy circumstances, allowed nearly 25 years to elapse before publishing a first violin sonata and quartet! Brahms had for years several symphonies on his shelf until as a man verging on 50, he decided upon writing a new one! The same concert included Robert Fuchs's charming serenade in E minor, which bids fair to establish itself as a favourite in the Philharmonic programme, as has been the case with the two preceding works of the same class. —Fräulein Josephine Schebesta met with great applause for her performance of a seldom heard concerto by J. Moscheles at one of the Kretschmann Orchestral Evenings. —Two new pianoforte virtuosos, Herr Theodor Pollak and Fräulein Margaretha Terfi, made a most successful *début* at their respective recitals. —The well-known violoncellist, Herr Hummer, was greatly admired at his own concert, which introduced a very talented young singer of the florid style, Fräulein Agnes Dubi, to a successful first appearance. —The music by Ignaz Brüll, the composer of the “Golden Cross,” to the new ballet “*Das Märchen aus der Champagne*” was found too trivial and flimsy even for this class of music. We hope soon to meet with something better from the pen of the same clever composer.

At the 4th Hellmesberger quartet party of the season a new string quartet by the distinguished English virtuoso, Eugen d'Albert, and a new pianoforte quartet by Hanns Paumgartner were announced for performance. The pianist, Alfred Reisenauer, gave a second concert, assisted by the excellent violinist, Herr Rosé, and the celebrated cellist Hummer. These last named two artists joined also with some others in Mdme. Caroline W. de Serres's Camille Saint-Saëns-soirée, this lady being favourably known in London as the clever pianist, Mdme. Montigny-Remaury. A masterly performance of the famous composer's chamber music, given on behalf of charity, gave the greatest satisfaction to a numerous and distinguished audience, including the *crème de la crème* of Vienna Society. —At the Carl Theatre, Offenbach's operetta, *Bluebeard*, is in rehearsal, with the inimitable Frau Geisteringer in the cast. —Fräulein Anna Baier's engagement at the Imperial Opera has been renewed from April next. This splendid house, second, if at all, in magnificence only to the Paris Opera, will receive the additional attraction of the electric light from first August next, the house remaining closed for the purpose of the needful alterations from the middle of June to the end of July. An annual six weeks' holiday will in future be permanently maintained during the summer season at this unrivalled lyric institution.

This innovation has, on the other hand, just been refused at the Leipzig opera as well as a contemplated reduction of prices of admission. The famous heroic tenor, Ladislaus Mierzwinski's most successful performances at Breslau had to be interrupted on account of an unlucky jump out of the window in the fourth act of the *Huguenots*. From the Scylla of a sprained ankle, this favourite singer fell into the Charybdis of a snowdrift, which detained him on his way to Vienna, where he is confined to his “Ottoman” prior to his artistic *tournee* in Russia. —Herr Reichenberg, from the Imperial Opera at Vienna, obtained a great success at Brünn in the rôle of the Cardinal in Halévy's masterpiece, *La Juive*, an opera, like many others, most unaccountably ignored in England. To the same category of neglected works, permanently on the German *répertoire*, belongs Conradin Kreuzer's *Nachtlager in Granada*, in which Herr Deyck made a decided “hit,” both as a vocalist and actor, in the part of the noble huntsman at Carlsruhe. —The distinguished singer, Madame Marcella Sembrich, has created a *furor* at Berlin as Rosina in the *Barbier* and other rôles, forming a total of twenty representations during last year, at the rate of about £200 per night. —Another success was achieved at Graz by the exquisite singing and graceful acting of Fräulein Minna Walter, daughter of the incomparable “*Liedersänger*,” and famous tenor of the Imperial Vienna Opera, as Frau Fluth in Otto Nicolai's “*Merry Wives of Windsor*.” —Another highly satisfactory *début* was made at Ulm by a Viennese, Fräulein Emma Elblein, whose performance as Azucena in the *Trovatore* is greatly praised on account of her fine well-trained alto voice and excellent acting. —A new comic opera *Lully*, by Karl Hofman, a Viennese composer, will be performed at the Dresden Court Theatre in March next with Frau Schuch-Proska in the title rôle, and probably also at the Imperial Berlin Opera, where Johann Brandl's operetta, *Des Löwen Erwachen*, has, owing to its successful *première*, been permanently incorporated into the *répertoire*. —Johannes Brahms has been the object of cordial ovations at Pesth

Having taken a seat with some friends in one of the last rows of the Redoutensaal, in order to listen to a performance of his charming *Liebeslieder-walzer*, as adapted for mixed chorus, and received with brilliant success, his desire to remain incognito was not to be gratified, for the enthusiastic audience would insist by acclamations and plaudits, upon seeing the admired composer, in *propria persona* on the platform to acknowledge their appreciation of his genius. A veritable triumph, however, attended Brahms's performance for the first time in public of his new pianoforte trio in C minor, said to belong with his new violoncello and violin sonatas, already previously noticed, to Brahms's finest compositions. This violoncello sonata (in F), splendidly played by Herr Popper and the composer, formed, with the well known string sextet in B flat, part of this concert, besides some "Lieder" by the same composer admirably sung by Herr Ney.

The Theatres.

In view of the close relationship between music and the drama, and the fact that comic operas or at least musical pieces are becoming more and more numerous at the theatres, we have decided to set apart a column to theatrical matters. It is to be hoped that the new departure will meet with the appreciation and approval of our readers.

Even at theatres where the action is entirely developed by dialogue, the orchestra now takes an important part, and a greater contrast cannot be witnessed than that between a theatre like the Princess's, where the delightful *entr'actes* under the able conductorship of Mr. Edward Jones invite the audience to remain seated, and others, where a moderate octet enforced perhaps by a set of bells, compel the occupants of all parts of the house to seek refuge in the *foyer*, to the detriment of the action of the piece, and to the annoyance of those whose infirmities preclude them from coming and going during the evening.

If the composer of the *Beggar Student* could hear his opera as it is performed at the Comedy Theatre he would probably be agreeably surprised. Originally produced at the Alhambra three years ago, it was a comperative failure, possibly owing to the introduction of ballets which had no connection with the development of the plot, and also to the enormous size of the building, which prevented the dialogue being heard by three-fourths of the audience. At the Comedy however, Millöcker's music receives full justice at the hands of the company playing there. W. H. Bracey makes a handsome and dashing *Beggar Student*. The generous gift of nature, a singularly attractive appearance, added to a pleasing and correct method of singing, make it a pleasure to see and hear him on the stage. His despairing *abandon* at the conclusion of the second act was really a fine bit of acting. Mr. F. Mervin, as the pompous old humbug, Colonel Ollendorf, carries the whole action on his shoulders. Were his spirits to flag, the piece would not go nearly so well; fortunately however they never do, and his by-play with the countess, and indeed throughout the whole three acts, goes far to make the success the opera has achieved. If anything he makes up too good looking for the part, and invites a sympathy at his downfall, which his clever acting makes the villain in no wise worthy of.

Mr. John Child, the Count Opalinski, is new to the operatic stage, and, while gifted with a powerful and correct tenor voice, is like others of his *timbre*, an anything but *lively* actor. When he rushes in with the announcement of "Victory! victory! the Saxon rule no longer holds sway!" he might have been stating, "My lord, the carriage waits," from the tone of his voice. He sang his *solis* however with great feeling, and earned a well-deserved encore on more than one occasion.

Miss Ada Lincoln, as the heroine, is capital both as actress and singer. Her grand scena leading to the finale in the first act was a *tour de force*, and, besides a pleasing expression, had the charm of being absolutely in tune. The accessories are extremely good, a laughing-moving episode being a grotesque song and dance by the prisoners, who burst in on the beggar-student's marriage ceremony. Their bizarre appearance, clothed in rags, with wisps of straw off their prison-beds sticking to their tatters, was inimitable. A word of praise for M. Van

Biene, the conductor, and his merry men. With such a capable body of instrumentalists under such control the battle is half won before the curtain rises.

"The Lodgers," produced on Tuesday at the Globe, can hardly be pronounced a success. The authors have founded their story on a French vaudeville, "Ma Nièce et Mon Ours." Mr. W. J. Hill, who always provokes laughter, either on or off the stage, was a porter with a jealous wife in the person of Miss Fanny Brough. Most of the action fell to these two, and it was fortunate for the former that the lady had evidently thoroughly learnt her part. Mr. Glenny was entirely unsuited to the character of the furious uncle, O'Blathagan, whilst Miss Horlock and Mr. C. H. Hawtrey made love in a mild fashion. It can scarcely be hoped that "The Lodgers" will attain the success achieved by the "Private Secretary."

The amateur dramatic clubs seem to have deserted St. George's Hall in favour of the Novelty Theatre, an advantage to the actors, though hardly so to the audience, especially during the recent cold weather. No doubt the proprietors will remedy the draughtiness of the auditorium when their attention is called to it. The Hampstead Amateur Dramatic Club took possession of the house last Saturday, and performed "Our Boys" with success. The quality of the acting varied, Messrs. Rowney and Gottschalk appearing to best advantage. The professional assistance of Miss Chamberlin and Mrs. Stephenson helped things along, and a capital orchestra, under Mr. Norfolk, the well-known conductor of the "Strolling Players," soothed the tedium of the lengthy waits between acts. The energetic conductor further distinguished himself by putting out what threatened to be a dangerous fire, caused by the fringe of the act-drop coming in contact with the foot-lights.

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
Saturday Popular Concert	St. James's Hall	3
New Comic Opera	Savoy Theatre	7-45
MONDAY, 24.		
Guy's Hospital Concert	Willis's Rooms	3
Monday Popular Concert	St. James's Hall	8
Mdlle. Lelia Lanini's Concert	Steinway Hall	8
TUESDAY, 25.		
Mr. Isidore de Lara's Vocal Recital	Steinway Hall	3-30
Burns Anniversary Concert	Albert Hall	7-30
WEDNESDAY, 26.		
London Ballad Concert	St. James's Hall	3
THURSDAY, 27.		
Messrs. Hann's Third Evening Chamber Concert	Gresham Hall, Brixton	8
FRIDAY, 28.		
London Symphony Concert	St. James's Hall	8-30

Music Publishers' Weekly List.

SONGS.

Far away from thee...	...	F. Cliffe	Chappell
My peasant home	...	A. Van Biene	"

PIANOFORTE PIECES.

Queen of my heart	...	Arranged by Smallwood	"
Queen of my heart	...	" B. Smith	"

DANCE MUSIC.

Aurora Schottische	...	P. Bucaloss	"
Starlight Night Waltz	...	"	"
Stella Waltz	...	Wellesley	King, Trowbridge

VIOLIN AND PIANOFORTE.

Dorothy	...	Arranged by H. Francis	Chappell
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HYMN.

Jubilee Hymn	...	Jean Plumtree	Novello
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BOOKS.

Robert Schumann's Leben aus seinen Briefen geschildert	...	Erler, Riess & Erler	Dresden
Verdi, Anecdotic History of	...	Arthur Pougin	Grieve
(Translated by James E. Matthew.)			

Notes and News.

LONDON.

On Friday a new hall was opened in connection with the Kensington Academy, when advantage was taken of the occasion to present a well arranged programme of music, in which Miss Mary Davies, Madame Antoinette Sterling, Mr. Maybrick, and Mr. Bridson amongst others, rendered valuable service. Mr. Bridson in his singing of "The Yeoman's wedding" gained a hearty encore. The hall will accommodate 700 people, and provision is made when the buildings are finished for about 700 pupils, being in every way well adapted for the purposes required. The entertainment commenced early in the day with a dinner to the workmen engaged in the building, who were afterwards provided with seats in the hall for the afternoon concert and distribution of prizes.

The first smoking concert at the Beaufort Club, Dover Street, took place on Saturday when a large gathering was present. The chair was to have been taken by the Duke of Beaufort, but in consequence of illness he was unable to be present, when Mr. Maybrick was elected in his stead. A fine performance was given by M. Nachez, Signor Heggesi and Herr Schönberger, of Schumann's Trio in D minor. Messrs. Fred King, Chilley, Eric Lewis, Fernandez and many other favourite artists took part in the evening's entertainment.

Miss Maude Valérie White, the well-known song composer, has appeared in a new capacity as literary artist. Among Mr. Murray's announcements are "Letters from a Mourning City, Naples during the autumn of 1884," by Axel Munthe, translated (from the Swedish) by Maude Valérie White.

A new publication, called *Entertainment Gazette and Guide to London*, has reached us. It contains accounts of the principal attractions at the theatres, picture-galleries, music halls, with news of out-door sports, races, etc. There are stories also, and a supplement, giving the arrangements at concert halls and theatres. The whole is very prettily got up. The gazette will be issued fortnightly, by Messrs. Kelly and Co.

The Musical Directory for 1887, published by Messrs. Rudall, Carte and Co., is a valuable book of reference for the musician. It contains the addresses of professors and teachers in London and the provinces, with those also of music-sellers, instrument makers, etc. A list of the principal operatic and concert performances during the past year is given, besides other miscellaneous information. The addresses have been compiled well up to date.

MR. VERT'S SPRING TOUR commences at Nottingham to-day. The party will consist of the *prima donna*, Madame Valleria, soprano; Miss Alma de Lisle, contralto; Mr. Charles Ellison, the new tenor of the Carl Rosa Opera Company; Signor Foli, bass; M. Tivadar Nachez, violin; Mr. Hollman, cello; Signor Bisaccia, pianoforte. The tour will include Leeds, York, Bradford, Manchester, Huddersfield, Hull, Bath, Oxford, Clifton, St. Leonards, Eastbourne, with other important towns in all parts of England.

Madame Adelina Patti has adopted her niece, the daughter of her brother Carlo, who married Miss Deschamps, a Creole of New Orleans. The young lady will join Madame Piatti at Cincinnati in February.

Signor Lago, who opens Covent Garden about the middle of May, is also arranging for the opening of the new opera house at St. Petersburg for a summer season.

Mr. Charles Oberthür has received from the Queen of the Belgians Paul Devignes's bronze statue, "Poverella" (which received at the last Amsterdam Exhibition the "Diplome d'Honneur") as a souvenir of the pleasure Her Majesty, herself an accomplished harpist, received from the performance of a trio for three harps (dedicated to Her Majesty), of Mr. Oberthür, the composer.

The Lyric Club resumed their "Sunday Evenings," on the 16th inst. Mr. Hirwen Jones delighted all present in Sullivan's "My Dearest Heart." Mr. Clifford Harrison recited in his well-known style, "The Young Marsyas," from L. Morris's "Epic of Hades," and amongst many others who assisted, Messrs. Marsh and Evan-Thomas may be noted, the latter of whom gave "The Diver," with fine effect. The next *soirée* of the Club takes place on January 27.

ST. GEORGE'S HALL.—An entertainment, organized by Mrs. Walter Abrahams for the benefit of Mrs. Julia Barnett, whose husband lost his life in a collision at sea, took place last Saturday by the Philothespian Club, an institution always ready to give their services for charitable purposes. The programme selected for the occasion consisted of H. J. Byron's comedy of "Old Soldiers," a recitation by Mr. Frank Lindo, and Virginia Gabriel's operetta, "Who's the Heir." The characters in Byron's well known comedy were well sustained by Misses Grace Murray, Bertha Dobson, and Eleanor Rothsay; Messrs. Herbert Linford, Frederick Upton, A. H. Beard, W. M. Waterton, and W. A. J. Hicks; the interpreters of Miss Gabriel's amusing operetta being Mr. G. Thorp and Miss Adèle Myers, who acquitted themselves to the satisfaction of their audience. Miss Myers, besides possessing more than ordinary

dramatic talent, is an accomplished vocalist. Mr. Frank Lindo's recital of a scene from "Hoodman Blind" was very successful, his imitations of Mr. Wilson Barrett and Miss Eastlake eliciting well deserved applause, and a "call" which he responded to by giving "The Charge of the Light Brigade." We are happy to learn that £240 was realized by the performance.

PROVINCIAL

BRISTOL.—On Thursday, the 18th inst., the Bristol Madrigal Society, which enjoys a great reputation not confined to this locality, gave its 50th Annual "Open" or Ladies' night. The Victoria Rooms, where this reunion took place, was crowded. Included in the programme were Reay's "Fairest daughter of the day," and Dr. Mann's (Organist of King's College, Cambridge) setting of Thomas Campbell's dialogue ballad—"Lord Ullin's daughter." These two compositions, both specially written for the occasion, fully sustained the reputation of their respective authors. Another novelty was Dr. Stainer's Jubilee Madrigal—"The triumph of Victoria," which proved to be a not very inspired though musicianly effort of the organist of St. Paul's. The remainder of the programme was made up of excerpts from the various writers of the strict Madrigalian school. Matters musical are rather dull here just now, as pantomimes, circus, and panorama reign supreme, unless I were to chronicle the doings of the amateurs, some of whom are acting or singing nearly every night of the week covered by the cloak of charity.

GLASGOW.—Concerts, at the present moment, follow each other with extraordinary rapidity, and there is an ominous reminder, in the hurry with which a great quantity of music is gone through, of the time, quickly approaching, when the short musical season will again have come to an end. Meanwhile it is satisfactory to find that the audiences at the orchestral concerts have again increased and that the quality of the work done by the orchestra has very distinctly improved. Six weeks of steady working together has not been without result. Unfortunately, however, the improvement in *ensemble* and discipline cannot long survive the wear and tear of constant travelling, and the strain of incessant rehearsals to which the members of the orchestra are subjected. The programme of Saturday night, like that of the previous week, was better selected and put together than those which for a week or two previously threatened to empty the hall. This time the symphony was Berlioz's "Harold," or as it might also justly be called "Italian" symphony. The introduction of Berlioz's works in Glasgow is due entirely to Mr. Manns, who has spared neither pains nor courage in bringing them before the public. A few years ago, indeed, interest and curiosity as to the writings of this master, rose to a kind of white heat, and repeated performances of his "Symphonie Fantastique" were given to crowded and enthusiastic audiences. The less sensational and more mature "Harold" symphony, will never appeal to the mass in the same way, for reasons too numerous to be stated here. Its repetition is however, for this very reason, all the more desirable. The orchestral performance on Saturday was in all respects admirable, but the solo viola part, played by Mr. C. H. Doyle, lacked fulness of tone and artistic conception. In this respect much finer performances have been heard in Glasgow, where the Harold solo viola part has been played by Herr Krause, by Herr Allekotte, and by Professor Ritter. A magnificent performance of Beethoven's *Leonora* overture No. 3, formed another feature of the concert, which included further the *Don Giovanni* overture, Ponchielli's "Dance of the Hours," from *La Gioconda*, and a new but entirely insignificant composition for strings, by Mr. Allan Macbeth. Miss Alice Whitacre, the American soprano, delighted her hearers by her dramatic rendering of Mendelssohn's scena *Infelice*, surprised them by her expressive singing of Sullivan's "Let me dream again," and dazzled them by her virtuosity in the rendering of a vocal polka, worthless as music, but priceless in its certainty of effect with the public. This clever artist had a most enthusiastic reception. To-night (Tuesday) Rossini's *Stabat Mater*, Schubert's *Song of Miriam*, and Bach's *Thou Guide of Israel*, will be given, with Madame Valleria, Miss Marion Burton, Mr. Iver McKay, and Mr. Brereton as soloists. On Thursday Schumann's D minor symphony and Mr. Gadsby's orchestral scene, the "Forest of Arden" will be performed, and Herr Max Pauer will play Beethoven's E flat concerto.—LEONORA YOUNG.

A special "In Memoriam" performance was devoted to the memory of Lord Idlesleigh last Tuesday afternoon, at the Town Hall, Leeds. Dr. Spark was the organist, and amongst other pieces he played his funeral march in C minor, composed on the death of the Earl of Beaconsfield. Miss Lottie Sweeney was the vocalist, singing the great contralto solos from Mendelssohn's *St. Paul* and *Elijah*. The audience were requested to join in the hymns.

FOREIGN.

BERLIN.—Rüfer's *Merlin* will certainly be produced at the Royal Opera in February, under Radecke. It is still rumoured that Frau Sucher will shortly become a regular member of the Royal Opera company. Her place at the Hamburg Opera will be taken by Fräulein Klafsky, a Czech lady with a magnificent voice.—The Philharmonic Concert (Joachim conducting) of the 6th brought out a MS. work by Rudorff, a Theme with variations in D minor; it was not interesting

enough to keep the interest sustained to the end of the 18 variations and Finale, though it was well played. Volkmann's brilliant overture, "Richard III.," was even more perfectly rendered. Signorina Alice Barbi was the vocalist, and pleased most in her songs by Pergolese, Caldara, and Jomelli. M. de Pachmann was the pianist, and was heard to great advantage in Chopin's F minor Concerto, Raff's variations, and a little piece by Henselt.—At the Monday Symphony Concerts an experiment has been made with the *plébiscite*, and with the following result: Beethoven's *Eroica* Symphony, 156 votes; his septet, 115; *Tannhäuser* overture, 246; Liszt's first *Rhapsodie*, 151; Schumann's *Réverie*, 152; Gounod's *Ave Maria*, 84.—Herr Carl Meyder gave a series of novelties at his latest orchestral concert, namely, Klein's Symphony in D minor, König's "Dornröschen Overture," and Dorn's Overture to Kleist's *Hermannschlacht*. They were all well worthy of the public recognition which was enthusiastically accorded to them by the audience.—Of the various recitals, &c., those of Pachmann and Joseph Hofmann were perhaps the most interesting. The little 9-year old phenomenon added to his laurels by a very meritorious improvisation on subjects chosen and played by a musician who had been seated in the body of the hall.

The first Gürzenich concert of the year in Cologne was interesting: excerpts were given from Berlioz's *Romeo and Juliet*, with Schumann's *Genovefa* overture, Mozart's G minor symphony, Brahms's "Gesang aus Fingal," Hiller's "Gesang der Geister." Heckmann was violin soloist, and played Max Bruch's concerto in G minor, etc. He was received with much warmth, it being ten years since he had performed at these concerts. In Grieg's Andante he shone at his best.—At his own Chamber-music concert he introduced new compositions by the English composers, Parry, Bennett and Stanford, the latter's quintet being most appreciated.

The rumours which are spread abroad and generally accepted as true, to the effect that *Parsifal* is to be performed at Munich, have indeed some foundation to go upon, but are actually false. No representation of *Parsifal* will be permitted by Wagner's family and executors. The promise given by the composer himself that Munich should have the right to a representation of his Festival play was wrung from him when he was in some embarrassment, and, even if legally binding, will not be insisted on by those who are interested. The Prince-regent of Bavaria, after some hesitation, has consented to continue the same subsidy to the Royal Opera that the deceased king was accustomed to grant.

BRUSSELS.—The revival of *Sigurd* has been on the whole a great success. Mdle. Litvinne, who has succeeded Mdme. Caron in the part of Brünnhilde, did not rise to a great height of dramatic feeling, but she sang artistically. The same might be said, with modifications, of other members of the company, and the general effect was one of delicacy and refinement, where two years ago a passionate earnestness characterized the performance. M. Ernest Reyer, present at the reproduction of his work, was called to the Queen's box during an *entr'acte*, and he was also congratulated by the Duc d'Aumale, who pleasantly remarked that he would have preferred to hear M. Reyer's opera in Paris. The Academy of Fine Arts has elected two corresponding members in the place of Liszt and Abraham Basevi. Rubinstein was chosen by twenty-four votes, and M. Bourgault-Ducoudray by nineteen. Two votes each were given to M. Mathis-Lussy, of Paris, and to Herr Robert Eitner, of Berlin.

PARIS, January 18.—Nothing new from our Opera houses, which continue their wonted *répertoire*, having included in it *Patrie* and *Egmont*. At the different Sunday afternoon concerts there were the same programmes as last Sunday, with the exception of Colonne's concert, where Mr. Joncières "Symphonie Romantique" was heard, and where at the same time the principal musical event of the week took place with the first appearance this season of Herr Joachim, who was enthusiastically welcomed, and received a double recall after his masterly rendering of Viotti's Concerto, No. 22, and some soli by Max Bruch and Bach. Instead of the bourrée encored, Herr Joachim gave a Gavotte by Bach.—Great interest is taken in the performance of *Lohengrin* at the Eden Theatre in April next, which will be the first performance of *Lohengrin* on a Parisian stage. Christine Nilsson sang in two so-called Scandinavian concerts, which were organized by the well-known critic, M. Commettant, for the benefit of the Société des Artistes Musiciens. The success was most satisfactory in every respect.

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| 9.—IS THERE A BITTER PANG | - - - - - | HOOD. |
| 10.—TO CLARISSA | - - - - - | COLERIDGE. |
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